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Interview 1: Guro Alvin Catacutan
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Moderator: Eleanor Lipat-Chesler (Independent Scholar, Ube Arte)
Additional Participants: Alvin Catacutan (Teacher/Guro of Philippine martial arts)

Interview Transcription

Eleanor 0:17
It is May 21st, 2020. I'm Eleanor Lipat-Chesler from Ube Arte and project director for this ebook project. And I'm here with Guro Alvin Catacutan. Guro Alvin, can I ask you to introduce yourself? What do you do?

Alvin 0:37
Hi, I'm Alvin Catacutan, my students call me guro and people in the community who have trained with me and want to train with me, will call me guro. And Guro is the Tagalog or Philippine term for teacher like Sensei. I teach Philippine martial arts, here at my studio in Torrance, California. It's called Pamana Kali, Philippine martial arts and culture.

Eleanor 1:04
You said the guro comes from the Philippine term?

Alvin 1:09
It's an old term, right? To Sanskrit, maybe all the way to India. It comes from guru, which is pronounced with a "U" at the end. And typically what I've heard it, how I've heard it from the Philippine community in America, guro, we put a hard "O" at the end. So it's just how we do.

Eleanor 1:28
Yeah. And how does one when get that title?

Alvin 1:33
Your teacher usually gives it to you. Some people get it to themselves or your students will start calling you that eventually. If you teach long enough, but my teacher, Guro Dan Inosanto. Daniel Inosanto is famous, more famous for being one of Bruce Lee's best friends, and one of his, his protégé. The person responsible for sharing and spreading beyond Taekwondo Bruce Lee's art round world after Bruce Lee died. But, for me and many Philippine martial arts practitioners, he's also responsible for sharing Philippine martial arts around the world. He literally wrote a book called FMA, Philippine Martial Arts and coined that term. He wanted to use the term

eskrima or arnis or kali, which is the three main terms known for our martial arts. But his father actually suggested to use Filipino Martial Arts as part of our nationhood and cultural identity.

Alvin 2:42
Is Guro Dan Inosanto's line or school a major one? Or are there various lineages or schools?

Alvin 2:54
Oh, it's vast. From every village to an individual starting their own system and their own methods. It's just as diverse as the Filipino culture is. So, here in America, most of Guro Dan's training came, or at least his founding training came from Stockton, California, which was like little Manila at the time in the 30s and the 40s. He was a little boy growing up on the farms, and the Manongs, who are already getting older, were his masters. His father would take him around Stockton, California and all his friends because his father was well known and a leader in the community. He would take him to different masters throughout his lifetime and he would train with them. And he'd become an instructor under them. Then he traveled the world and learned many different martial arts. After he'd met Bruce Lee, things changed significantly. Things became world famous because of Bruce Lee's fame.

Eleanor 3:53
Wow. And how did you meet your teacher? Were you were you studying martial arts, before you met him?

Alvin 4:00
Yeah, I started the 90s, just after high school. I started and showed up on karate and got my black belt in Canada. Then I moved here to LA to be Bad Guy Number Five on any direct to video action movie. And I got very lucky to walk into the Inosanto Academy of martial arts, one day looking for a new school. Someplace to expand my learning, and I started training with him there. And I spent about eight years straight training with him, until he gave me his approval to open my school; ranked me as a black belt and instructor in his school and in his system. And as I go, I also trained from other Filipino martial arts masters as well and G.T. Leo Gaje (Grand Tuhon Supremo), G.T. Leo Gaje Jr. in Pekiti-Tirsia, which is a blade art focused on most military style combat. And that's shared around the world as well.

Eleanor 5:03
And so you were mentioning very briefly, kali, eskrima, can you lay out what are the different Philippine martial arts that seem to be relevant for the US context?

Alvin 5:18
Eskrima and arnis would probably be the best-known terms for the arts, especially with people who have grown up in the Philippines. Arnis is now the Philippines' national sport. Where sabong used to be. Cockfighting used to be a national sport. So they just make people fight instead with sticks. So now arnis is, and it's in the school's physical education curriculum. So kids are growing up learning that term.

5:48
I've met older people in the community who'd never heard the term kali. So, what is kali? Well, it's a sort of relatively newer term in terms of its popularity, but kali comes from the idea that harkens back to pre-colonial times. There's no real direct lineage, or evidence of that term being in usage, but my teacher tells us that his masters, GM (Grandmaster) Floro Villabrille in Hawaii, told him to use kali. Because Ka would mean kamut or kamay and Li would be lihok or movement. So, kamut lihok is the hand movement. Learning how to move your hands for combat and healing, is why he uses the term. many other people will use the term kali as a part of another word like kaliradman or pagkalikali, or the kalis (or Kris) is the sword from Mindanao and Maguindanao, Southern Philippines would have that term as more popular. So that the term is sort of a debatable or

7:02
concept, because it doesn't really fit within people's ideas of what a Philippine martial art is. But eskrima and arnis, coming from the Spanish colonial heritage, they're Spanish words. Eskrima is pretty much a Spanish word for fencing. And so it clearly comes from this sort of idea of Filipinos learning sword fighting arts and combat arts from the Spanish. Arnis coming from the word, the term, arnis di mano the arms, the harness, or the guard of soldier's hands or their gauntlets. They're all pertaining to martial art or combat. Depending on your style, eskrima I've seen as more sort or stick sports, stick arts. With some sword fighting or some knife. Arnis, especially modern arnis, is led by and popularized by Remy Presas and Edgar [Ernesto] Presas [Jr.]. Well, I better look that up. My goodness. The two brothers, the Presas brothers, modernized their understanding of arnis and added in more karate to it. And more empty handed, more kickboxing from Taekwondo and karate, but they still have a very heavy stick dominant, stick usage and knife. And then, Kali, from my experience, I've seen people focus more on knife work, blade work, and sword work. Short swords, the Ginunting or all that variety of Philippine swords. So, the focus is on the sword, but knowing that we train with the stick to keep safe. And then of course the stick techniques are all there as well.

Eleanor 8:55
Now, why do people study these forms? From what you've heard your students say?

Alvin 9:03
It's super fun. The coordination drills look like, I don't know, baton twirling sometimes. But it supercharges your reflexes and your brain, because you learn these very complex physical movements and learn to coordinate with another partner. It's the other part that makes it so fun and almost addictive as the rhythms of hitting the sticks on each other, and you're getting these sort of very primal warrior rhythms from your training. The other part is just sheer effectiveness in combat. I can find a stick or anything, I can pick up in my hands, becomes something very familiar, and I can wield it like a stick. And if you focus your stick training on blade work. You can transition to a knife or to a short sword or machete. It's not for everyone, the blade arts, because I would suggest that

10:03
if you're learning them, because it's interesting to you, due to the cultural heritage aspect of it, learn it. Love it. But if you're learning it because you wanted to learn how to, win in a knife fight, you should typically need that for your job, if you're a soldier, law enforcement, or someone in circuit security. I'll train people like that and try to vet people from coming through my doors and saying, "I want to learn how to knife fight." Because it's not something I want to share with people, for that kind of reason. As I like to tell people, there are only two kinds of knife fighters in the world. One, dead ones, and two, murderers. So, which one are you, which one do you want to be? Having a knife on you as part of your culture, comes back to the Philippines. For us, in the rural Philippines, even children would carry a small blade because they need to cut rope, it's a working tool. If they're working on a farm, you have to have a knife. And if you're harvesting vegetables and fruits you have these exotic hooked or curved knives like the sanggot. Eventually, people got very good at their downtime, they would play with them and use them for, "oh I wonder if I could use this to protect myself?" Of course you can. It's a blade. And then it becomes this high art. Right? And it becomes divorced of its original purpose, which farm work or an actual sword fighting, to more presentation, and artful performance, which is what's happening now in the Philippines. All these kids in schools are learning arnis and their performance level is increased. They're dancing and doing these musical forms with the sticks, with makeup and costume it's really fantastic. But as a practitioner from here in America, I look at it from the standpoint of, what can you do with it now, to apply to your daily life? Right.

12:00
I'm not going to be walking around hitting people with a stick but twirling the stick with my wrist and my forearms, increases my shoulder and my joint mobility. Moving around in that style strengthens my body. And there's a lot of philosophy and life lessons to be learned from learning a discipline such as this. It does give you a level of discipline that teaches you to take care of your body, take care of others, the people you love in your community, and to be there for them, to be a leader in your community. The term Bayani, would be a hero, right? and then Mandirigma, those two words for me go side by side, if you're a martial artist. You are a warrior hero. And you don't always have to fight, but you do have a responsibility to use your resources and your gifts to help others.

Eleanor 12:50
And what does Pamana Kali mean?

Alvin 12:53
Pamana is one of my favorite words. Pamana is legacy or heritage. Mana, the word mana, from the Austronesian languages, is sort of a gift from heaven, or spirits. And then, Pa, would be the prefix that says, "It's for your spirit. It's a gift that you pass on to your children and to others." So for me, that's pamana. I'm passing on the knowledge of my cultural heritage as an American Filipino. I was actually born in Makati, Philippines and raised in North America. And so, all my life, as part of my building my identity, and what I feel like is right for me, is learning this art.

And if I can share it with others and help them find their heritage, their personal identity, even if they're not from Philippine ancestry. We just want to learn something as rich and as enriching as our culture is. That's what I want to share.

Eleanor 13:58
Do people who come to you, do they specifically say, “I am trying to get in touch with my heritage?” What's some of the language that people use when they're approaching you and when they're studying with you?

Alvin 14:11
Yeah, that's absolutely what people come to me for, and especially if they have children. They bring their children. They were raised here. Their parents told them not to speak Tagalog or their native dialects. And they don't even speak the language anymore. And they learn sort of L.A. culture. They are L.A. Filipinos, you know. The most culture they get is maybe having chicken adobo at home once in a while. And it feels like, I see it in their eyes, it feels like there's something missing for them. They know that they don't have the resources. And working hard to make a living, they don't especially have the time to gather the resources and share it with their children. They're hoping for a place to do that. So that's what I'm hoping this place is for the kids. When they come in, we speak into Tagalog as best as I can, because I'm still working on my language. Tagalog is chosen because it’s the main language of the Republic of the Philippines now. But we also acknowledge the Visayan, Cebuano, the Kapampangan, which is my heritage. We try to give them this idea of that diversity and the beauty of culture, because of the diversity. So now we train, we learn the arts, and we learn language because it's really rooted there. Your culture is rooted in language. So we try to share that and I expose them to the ideas that Filipino Americans have been here in America for a very long time, since 1587? or 1487? 1587. I got to get the date though, it's like the landing first landing at Morro rock, Morro Bay. And to help them understand that they belong here. They’re just as American as everyone. Our brown skin doesn't make us separate,

15:59
But your cultural heritage is a treasure that you can keep inside you. It enriches your life and your experience of your surroundings and your current society. And it's something you can share with others. So the more you know about it, the more you practice, the more enriching, you can make your life and the life of others.

Eleanor 16:18
That's really inspiring. I'm going to rewind a little bit, you were using the word performance. And it's so interesting because this sounds very different. At first you're talking about the art of knife fighting and sword fighting. You know, it's a very martial art but then you started talking about it as a performative art. Can you explain what that link is? Is there a different way of presenting the form when you're talking about a performance context?

Alvin 16:52

The story of Philippine martial arts, like many other combat arts that come from countries, or cultures that have been oppressed, or colonized, is that our ancestors hid the arts in the dance. And because our blades and our swords and our weapons were taken away from us, we picked up what was handy and cheap, which is rattan in the Philippines. It's not so cheap here in America, because it doesn't grow here. We have to ship it all the way from China and Indonesia. But then, they could just cut down any of that grass and use it, and remember the movements. But because they were colonized, they had to pretend it was dance. So they would develop some of these movements to look more like dance so that they can continue their training and share the arts. Alongside, of course, all the very historical, cultural dances that existed at the time. Sometimes they would blend like the dance sakuting, which was a battle reenactment. It's still done today and looks like Carnaval in that area. Every year they have this massive festival, it's like wow, this is probably totally different from what it started. But the sticks come out, the warrior dress comes out, everybody looks like they're either a mountain warrior, or a soldier from the village, or a fighter. And they reenact this battle, in a dance form. And so you can get sport, that judges you for how flashy, how athletic your performance is, like an ice dancer. And so that's where you go from combat to art. And you can start to express yourself because it's such a very personally expressive, art. You can learn the technique and the system from your teacher. Then you are encouraged, from my teacher, he's always encouraging everyone to express themselves through the art. To change things to suit you. And to suit the function you intend for it. So, function. When it comes to blade arts. Self-defense. Absolutely. Health. Movement. Physical Conditioning. Resiliency. That's there too in the training. And then personal expression. Spirit. Art. Creativity. That's there. We performed last year in March, at the Armstrong Theatre here in Torrance, with my friend Toni Pasion's company, "A Stage of Our Own." We collaborated with her on a sakuting and kali combination performance. It was just spectacular. I really love the fact that we were able to find the intersection, as she says, the intersection of dance and martial art. Philippine cultural dance and Philippine martial arts. She's been training with us in Philippine martial arts, and in silat, as we'll call. There is Silat Kuntao / Kuntao Silat down the southern Philippines. It is is known by many other names, and the Indonesians will claim it as theirs. And also, yes, it is yours. It's also ours. We're neighbors. We're practically cousins. And our art, we'll just call it silat, I don't mind it, they might mind.

20:15
But our expression comes from America and around the world, because guru Dan traveled the world, to learn Muay Thai, to learn silat, and learned art from Burma. And he and his friends and colleagues, G.T. Leo Gaje Jr. and Pak Eddie Jafri Jr. I think he's a junior. But he's an Indonesian silat master, who got together and put together as many of the Southeast Asian arts as they could. First, we're going to call it SEAA, Southeast Asian Arts, and then they call it, MAFALINDO, Malaysia, Philippines, Indonesia, Indonesian arts.

20:59
and they were looking at the idea that, as a culture, as an archipelago and the region. People traveled and shared. And this is what we're trying to do today, in order to create this unity in our cultures. Nowadays, I practice in our club, Majapahit, which is what Guro Dan was calling his

current iteration of silat that he teaches at the Inosanto Academy. It's a reference to the Majapahit Empire. The idea that there was one massive empire for 300 years. That's spanned all the way to Madagascar, through the Philippines, Thailand, Cambodia, Vietnam, and in Borneo. So really this idea that whole area is rich in culture that we can pull from, and martial art skills and technique that we can learn from. That's what we're showing now. You look at that, you look at the dances from the region, from Thailand to the southern Philippines with the Garuda fingers. And this is in our martial art as well. This pulling back strengthens your forearms and makes them very powerful and strong. And then you see this very delicate beautiful movements in the hands from the dancers, from the men and the woman. You wonder, there's got to be some connection here. Then I see the movements in the dances that are directly related to technique. And I go, that's a striking combination. That's a defense, right here. We call this the Garuda's beak. This is the beak right here. If you try to punch me in the face, you're going to find the business and my elbow. I'm covering my head at the same time. It's quite a very efficient functional art. And when I say art, you can make it as expressive as you want or as just as functional as you want.

Eleanor 22:47
Oh my gosh, that's so rich and I have a couple different directions I would like to take questions. But I'll just say one is going to be community, and the other is going to be art. I'll start with community. You're mentioning the Southeast Asian connections. Do you ever have opportunities to have cross cultural collaboration, among Southeast Asian or other Asian forms to talk about these similarities and differences? Or is it kind of just more intellectual?

Alvin 23:22
There are always opportunities especially now that the internet exists. There's so much transparency in the art. People are sharing everything online as much as they can. And we get to see the common threads in all the arts. And as I like to tell people, things that work, look almost exactly the same no matter what art you are in. They're just wearing different clothes and speaking different languages. It's just the same. A punch is a punch. A kick is a kick. And it brings us all the way back to what Bruce Lee used to say. "You only have two hands and two legs." But the fun part is when you get to meet with other artists and martial artists, people who are masters like Arjun Chai Sirisute who is a Muay Thai master.

24:10
He practically built, or brought Muay Thai from Thailand to America. His organization, the World Thai Boxing Association, brought culture with it as well. Not just the sort of the fight arts that you see in the MMA or the UFC, but the wai kruu, the dance, the ritual that came before the fight, and the music as well. There's always been that push to help propagate the culture because it elevates the people. There is disparity in the world between America and more developed economies. And then the Southeast Asian countries and Southeast Asian economies. Singapore does pretty well. Brunei does pretty well. But if you look at the Philippines, as robust their economy is, it is still utilized as sort of this little brother. Right, little brown brothers. They're used for the factories and for cheap labor. And so my hope is that if we can start elevating the

status of our arts here in America. Have the more dominant culture and more people be exposed to it, and appreciated of it. That tourism to the Philippines becomes less about buying things for cheap and getting cheap massages and things like that but learning from masters. Going there to learn culture and appreciate people's culture. There's less exposure to them, more appreciative. And hopefully we can teach people in our community here, and in the Philippines, to raise the value of what they have to share. I believe this school. Pamana Kali is the only dedicated Philippines martial arts school, in all of Los Angeles. South of my teacher's school in Marina Del Rey and all the way down to Mexico. I don't know of another martial arts school that is focused on the Philippine martial arts.

26:11
Being a brick and mortar, participating in sort of the industry standards of a martial arts business, I have to raise the standards. I have to elevate the value or the perception of value to the community or not going to pay for it and it's not going to survive. People will want it cheap somewhere else. And that's because it was given away. Practically. The masters would teach in their backyards for nothing. And they would die poor in unmarked graves, being buried in unmarked graves, and their art will live on through their plethora of the students that traveled the world. Who were probably wealthy in the first place because they got to go to the Philippines. They would open their schools and make this great living. But the masters in the Philippines were not benefiting from sharing their knowledge. That just goes from this generosity of spirit and generosity of the Filipino people; saying "this is what I have, I don't have much, but this is what I'm going to share with you." But if you visited people in the Philippines they would let you sleep in their beds. They will sleep on the floor that night if they didn't have another room. They just know that's the way it is. And that they're willing to give. Here, you have a different society, a very capitalist society. and saying "hey look, I'm going to share this with you. I'm going to have to get you to pay to wear this uniform."

27:33
And that's just the game. The way things are done now. But if that's the game I have to play to raise the arts and share it with others and that's what I'm going to do. Now with the internet, we can share this, we can archive it. I heard a great concept that as we teach, your students are not your legacy. Your students will take on the art you give them, and they will pass it on, and they will change it to suit their needs, to function for them. It's no longer your art it's theirs. If you did your job right that's how it should be. Your legacy however is what you leave behind you that is tangible, and so videos like this. If I can tell the story and people know what the story is of my learning from my teacher, Guro Dan Inosanto and all the video and archives of material that he's sharing as well. That's the legacy we're trying to leave. Now we're archiving the work; we're recording the art, the dance, and martial arts; so that it can be shared and can be used as a reference for future generations.

Eleanor 28:43
I love this. Thank you so much. I wanted to circle back to the topic of art. You mentioned that you've been performing it in a form. Now, how does it change when you have to think about the

stage? Do we have space for improvisation? Does it have to be set choreography? How do you approach that?

Alvin 29:06
What's beautiful about many of the key drills or the foundational drills in Philippine martial art especially the Sumbrada or the Sinawai, the weaving drill, is that you can improvise. Guru Dan has a long history of doing demonstrations from the 70s to the 80s and 90s, where people didn't rehearse. They just showed up and did the drills they had done in class, and it looked different every time. Because it was improvisation. Now you blend that with dance. Where things are codified, you have certain things. Of course you're going to have to make some changes if you're going to blend them. But the dances can be informed by the martial arts, and vice versa. So, the martial arts. Kali, informing Sakuting, teaching these movements that most dancers will do and look like a dancer. You'll have to tell them what it's really for. Now it's in their imagination. Now they're imagining really striking someone down with that movement, their movement changes. There's still dancers, so it's beautiful. But you can see the intention behind the movement. Then you have martial artists who do things in a very rugged way sometimes, and you add dance footwork and dance choreography and lighting costume. Now it's gorgeous. It's rugged, but it's gritty. It's easily put together.

Eleanor 30:33
When you say rugged, do you mean like lacking specific technique?

Alvin 30:37
Yes, because many of our martial arts, most of the people on stage last year at the Armstrong, for "A Stage of Our Own" performance of Lagip is the name of the dance, what we called the dance. Our martial artists, and they weren't dancers. They had to learn the dance, they had to learn the choreography and the formations on the stage. But they understand timing; they understand coordinating your footwork with your partner's footwork; and you do this over here in this part of the studio and you do that over there in that studio. You hear this music, now you go this way. So it's not so hard, but the ruggedness from martial arts happens when you see a martial artist dancing. You can see that they still feel like they're wanting to hit someone. You can see that their movement has intention of causing an injury in combat. Whereas a dancer can take the same movement, and you would have no idea was a martial art. It would just be so pretty that you don't understand how this is gonna work. And then you can take it to other levels you elevate it to this point where it is so athletic and so gorgeous that, that's never gonna work on the street, as they say.

Eleanor 31:54
Now you talked about sustainability with your studio, but I also see you doing a ton of community outreach for free. Now can you explain what community outreach you do and why it's important?

Alvin 32:08

We do a lot of demonstrations when we can. If someone in the community says we've got this festival. Would you like to come out and perform and present. We say yes, because we want to expose as many people to the arts as possible. Mostly because people in the Philippine American community here in the South Bay and in Los Angeles, have no idea that a Philippine martial art exists. We have a martial art in the Philippines being colonized as it was. People would see that foreign martial arts from Japan, from Korea and China and Western boxing was more popular because that's what wealthy people got to do. The farmer in the backyard swinging his bolo after cutting down some bamboo or working on the farm. Swinging his bolo in very fanciful ways was ignored because he wasn't making any money. And it is sort of a comment on what we value as a society. If you don't charge for it, it must not be worth anything. And that's what people in the Philippines felt about the master in the arts there. And that's how they felt about them here. A lot of our founding masters, like, GM Pedoy Derobio in Hawaii. His grandson lives here down in San Diego. And he's propagating the art. But, his grandfather taught in the backyard to friends and family. And anyone who wanted to, and he didn't make a living teaching. He was just a farmer. He was just a homesteader in Hawaii. And a lot of our masters did that. They never opened schools. So they would have like three or four maybe five great students who would pass the arts on. And there's still a tradition now in Luneta Park in Manila, where they would teach in the park for barely anything. People aren't making a living doing it. So you take it here in America and people are giving it away practically for free. People are asking for it for free. Especially if you are from the culture, you know how you would have someone come to a Philippine American restaurant, and say “well I can make that at home for next to nothing. Why am I paying $12 for that dish?” Well, you know, we have to pay the rent or we have to pay staff. In order for you to just walk in and buy it from us. We'd appreciate it if you would pay the rate, you know. That's how I tried to present that to others. But, as a community outreach, I try to share the benefits of the art, beyond being this badass tactical, tactic-cool, my-fighting-art, to the health benefits. The connection to your culture. And I think people really connect to that. They really feel that's important, that physical movement. Beyond dance, is in martial arts, it's just as enriching.

Eleanor 35:20
I think it I should mention the context of you and I meeting. The first time we really collaborated was when you hosted a music and dance workshop in your studio. And we were kind of guest artists who came in to talk about Mindanao, Kulintang gong arts and drumming and Mindanao Southern Philippine dance forms. So, I know you know you really are not just talk you really are, you stand behind what you say in promoting culture from all aspects. So I think your approach is really unique. And I would like to ask you, do you have any strategies or words of advice for Filipino Americans, going forward? What is the way forward? Whether it's through the short term, through this pandemic, whether long term for sustainability? What are some of your thoughts and advice?

Alvin 36:20
I say right now, utilize technology to your greatest advantage. Internet communication, how we're doing this interview right now, puts the power of a television studio in our hands. In the

past, only people in broadcast news could do this sort of thing. Today, we can archive, and record the work, and share it with others worldwide. We can connect with people in the Philippines, and worldwide, to pull out more resources that we can share and elevate. Encourage other people in their locales to participate in, and seek out. The technology really is that greatest asset that we have now. So archives the work, share it with others. And, and spread the word. Talk about it. Don't just keep it to yourself, which is the tradition, when it came to martial arts that it was a very secretive thing. Of course coming from colonial times you had to hide it and train it under the moonlight, or under candlelight or lamplight. And now we're out in the open. You can train on the beaches and every time I train on the beach, people come up and ask me what we're doing. And expose the art to others and really get it out there and take ownership of it. Wherever you are, whatever level you're at, you can be a beginner, you can be just discovering it, but believe that you have the right, and the ability to get better and better. Never, never give up on it.

Eleanor 37:56
Thanks. I'm curious. You mentioned how people just approach you and they become interested, do you know what percent would you say of your students are of Philippine heritage and of not Philippine heritage?

Alvin 38:09
In this studio, like 90%, because that is our brand, that is how I put out our image. We're not running around in like military fatigues and saying we're super badass warriors. We're everyday people, my daughter is on our imagery, my wife trains with us, and it is really a family atmosphere. And I'm so looking forward to having that family back in here. I know everybody that's been training online with us, the people that haven't been able to, miss this place. There was an energy, and a spirit of Bayanihan, of Kapwa, of community, that is engendered when you gather in a place with that intention. We're not bringing people in here, so that they can go fight at the UFC next week. We're not trying to build champions in fight competitions. We're trying to build a community of people who care and love themselves and each other to share the arts that they have. And love themselves enough to protect themselves.

Eleanor 39:13
I think that's a wonderful ending sentiment. And where can we find out more about what you're doing and about these art forms in general? If we wanted to do deeper research ourselves?

Alvin 39:31
Well, beautiful. You can come to PamanaKali.com and leave me a message. Info at PamanaKali.com or Alvin, like the chipmunk, at (@) PamanaKali.com, and you can find us on Instagram at Pamana Kali, and Facebook as well. And you can always contact me. We're very open and willing to share what we've got and give you a try. Have you come out and try it.

Eleanor 39:58
Thank you. Did you have any final statements you wanted to add? Because I am out of questions for now.

Alvin 40:00
I'd say that people argue about gyms and fitness studios that try to defend the essentialness of what they do. I'd say that if you have food and shelter, that's essential. You've got safety, food and security. That's all you need. But then if you have room for come, capacity for more, take care of your body, build your strength. This is just one way to do it. Train in a martial art, last night we did conditioning training through martial art, through the silat, through the kali. To help build people's resilience. And their ability to get back outside. To get back into the stress of traffic again, when people are going back to work, to being exposed to the public, to challenge your body and your brain, because that's what kali does to you. It really challenges your brain. You're sweaty because 25% of your calories are being burn by this thing right here [brain], not the rest of your body. Do that when you have capacity. Don't worry right now, don't be this superhero. Just take care of the most important things, and when it's time we'll be back in here.

Eleanor 40:48
Thank you Guro Alvin, and I'm wishing you and your family and your students, all the best. Stay safe. We look forward to remerging and collaborating among community again.

Alvin 41:20
I'm looking forward to seeing you and your beautiful family again. Stay safe. I wish you peace and love and joy and all those good things.

Eleanor 41:38
And I'll let you go because I know you are just about to teach another class.

Alvin 41:40
I am.

Eleanor 41:42
Thank you

Alvin 41:43
Thank you. Salamat.

Eleanor 41:444
Salamat.

END OF TRANSCRIPTION

KEYWORDS
PEOPLE

Guro Dan Inosanto
Bruce Lee
Toni Pasion
GM (Grandmaster) Floro Villabrille (Hawaii)
Ajarn Chai Sirisute - World Thai Boxing Association
Pedoy Derobio (Eskrima teacher, Hawaii)
The Presas Brothers - Remy Presas founder of Modern Arnis and Ernesto Presas Jr. Founder of Kombatan
Suryadi "Eddie" Jafri - Penjak Silat, Founders of Maphalindo Silat
Grand Tuhon Supremo Leo Gaje Jr. - Pikiti Tersia Kali (Grand Tuhon Supremo = rank)
Maha Guro Dan Inosanto - Inosanto Blend Kali, Founder of Majapahit Silat

MARTIAL ARTS FORMS
Arnis
Eskrima
Kali/Kaliradman/Pagkalikali
Silat Kuntao / Kuntao Silat
Filipino Martial Arts - FMA
Pekiti-Tirsia Kali
Taekwondo
Karate
Muay Thai
MMA
UFC

PLACES
Stockton
Torrance
Mindanao
Maguindanao
Marina Del Rey

LANGUAGES
Tagalog
Visayan
Ilocano
Kapampangan
Austronesian

OTHER
Manongs - grandfathers/founding fathers
Bayanihan
Salamat - "Thank you"

Sensei
Sanskrit
Sabong - Philippine cockfighting tradition
Kamay/kamut - hand
Lihok - movement
kaliraman? (not sure of this term)
pagkali-kali
Kalis or kris - sword
Bolo - machete
Balisong - Philippine knife
Sanggot - curved knives
Bayani - hero
Mandirigma - warrior
Chicken adobo
rattan
Sakuting - martial arts stick dance
Garuda fingers/beak (eagle)
Sinawai - weaving drill
Sumbrada - kali drill
Kulintang

Transcribed by https://otter.ai (from 00:00:00 to 00:39:58)

Otto G. Stuparitz, 2020-05-25, Editor (from 00:00:00 to 00:39:58)

Otto G. Stuparitz, 2020-05-24, Transcriber (from 00:39:58 to the end)

Eleanor Lipat-Chesler, 2020-06-07 Editor